

DESIGN IN THE COMPOSITION

J. BRIŠÁK

KPD FPT TnU AD; Ružomberok, Slovakia, mbelicajova@azet.sk

ABSTRACT: When starting a new work, respect for each material must be present. We should not expect to create something huge or revolutionary at the very beginning. The material itself will suggest and help us to find the best solution which is very important for us. We have to have a certain respect towards material we work with. We should be able to encounter the challenge offered by the used material and we should understand the material as well. Each and every material teaches us that everything must get out from observing and from considering of observation, because there is no decline without ascent. Even at a very complex working procedure with new idea, the moment of observing and looking for the right material is always present. Even when the work of art is done, the act of observing still continues. During the process of creation, experience gets connected and tied to its perceptions. Experience creates a relationship between observing and cogitations about the new coming object until the work of art is finally done. And the experience out of creation process of each and every new object is very often useful and used when creating another one in the future.

KEY WORDS: design, raw material

1. INTRODUCTION

It is very important to have a strong relationship between the matter and a designer. The matter itself dictates and directs the right and the best way of how to be processed. A stone will always be a stone, wood is always a wood, metal will always be metal, and plastic will always be plastic. Each and every of these materials is composed of little particles. Each of these materials has its specific nature, structure, temperature, and moisture. All of them have certain hardness, fragility and color. And finally, combinations of all of these characteristics make each of these materials somehow special. All of the qualities and characteristics of materials are important and direct the way of processing the materials. All of the steps, like the choice of material, the way of treating and processing the material and the final adjustments, depend on each other and their order must be kept.

In the last years we have better realized how many dimensions of the designer's creation there are; the importance of the psychological and aesthetic aspects in the human context as one whole. This increase of the value system is conditioned by the interest about aesthetic design – and this is dependent from the right choice of the composition. Proper understanding of the design composition is an important condition of success fulfilment of criterion which are required in the design. Not only aesthetic and emotional dimension have become very important, but practical use of composition means, too. (The main characteristic of the form.) We have known from the praxis that not only the right composition is essential, but practical using and function of the product, too. The whole quality is in the centre of attention. This quality is not created in a simple way, but by the long term process which is based on the harmonious integration of composition, aesthetics and function. The process of creation has arisen from the first thought, then followed concretization, then materialization in the form of proposal, then realization. The reflection and evaluation of the work are the last points of the process. This process is a complex process of the creator, it is the show of his interpretational abilities, his knowledge; but it is also the result of objective laws and circumstances. It makes framework of the

human activities, processes, wishes and expectations to fulfil the human existence on the all levels and the specific space quality. This quality is fulfilled by concrete values from the needs of a human.

2. CONCEPT OF COMPOSITION

The concept of composition is extensive by its content. It is various not only for the separate arts, but for the individual artists, too. Encyclopaedia defines the composition as a concept indicated in the most extensive meanings of the word: „Order, proportion and relations between separate parts of the art work, especially if this order and relations are the manifestation of the artist explicit decision. By this word is also stated the activity – and through this activity the artist makes these relations.“

If we want to talk about composition, we must clearly understand it and think about the form of the shape; its function for it is created. Composition of the design understands the category of the volume as tone of the elements of the form, which are parts of the composition. The concept "composition" is tied with the concept "form". These two concepts are so close, that they can be divided only theoretically. So to make composition means to make proposal, that is, to choose the form in the way form suits the idea of proposal.



Fig. 1: Glass design



Fig. 2: Art composition

We can name the composition the way in which forms are used and how are they tied to the whole. From this it follows, that any form created by human is composed. The quality of the composition is as better as it connects its materialistic and nonmaterialistic parts by connective power of the main idea. The content, function, construction and form are merged in the main idea. It is a process of finding, an inventive work with material. It is a game full of fantasy with the light, proportion, rhythm, harmony,...

Visual qualities of a form are the dominant quality of composition. From the view of observer, other perceived qualities are seen under the visual quality of the form. They are projected to the shapes which are visually perceived on the basis of previous experiences through the contact with the same or similar object. For example, the shine of the object is a sign of a smooth surface, white colour is a sign of purity and so on.

Practically, we use all basic qualities of the form and its combinations in the composition:

- shape – is the basic identifying characteristic of the form
- size – length, wideness, depth, proportions of the form
- colour, shade, intension, tone of the form's surface gives importance to the visual value of the form
- texture – surface characteristics of the form, light perceiving of the form's surface

The scale of the qualities is various, but as we take usability of separate tools, we can divide them into 2 basic groups. The first group: qualities tied to the parts of the form. Here belongs shape and its visual effects – size, colour and texture. The means of the change are:

- modification
- classification
- addition
- overlapping
- graduation

The second group are relative qualities which are directly tied to the elements of the form used in composition:

- central - excentrical
- symmetry - asymmetry
- rhythm - eurhythmics
- proportion

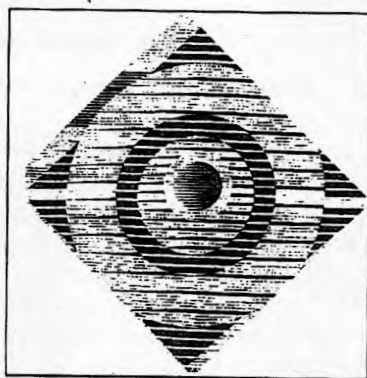


Fig. 3: Interdigitation as compositional instrument

4. CONCLUSION

The creator makes his intention by the intentional composition of the elements of the form – he makes assumptions for certain effect of the composition on the perceiver. We can say that the message for the perceiver is coded in the composition by means of qualities of the form elements and their combinations.

5. REFERENCES

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